DOCUMENT RESUME

ED 271 848 EA 018 628

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TITLE How to Deal with the News Media Professionally and Effectively. A Presenter's Guide. Research Based Training for School Administrators.
INSTITUTION Oregon Univ., Eugene. Center for Educational Policy and Management.
SPONS AGENCY American Association of School Administrators, Arlington, Va.
PUB DATE 85
NOTE 77p.; A product of the Research-Based Training for School Administrators Project.
PUB TYPE Guides - Non-Classroom Use (055) -- Information Analyses (070)

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS Administrator Guides; Administrator Role; *Audience Analysis; *Communication Skills; Elementary Secondary Education; Interviews; *Leadership Training; Management Development; *News Media; News Writing; Public Opinion; Radio; Television; Workshops
IDENTIFIERS Association of California School Administrators; *Media Relations; *Project Leadership

ABSTRACT

This workshop presenter's guide is intended for use by administrators in training one another in the Project Leadership program developed by the Association of California School Administrators (ACSA). The purpose of this scripted guide is to give administrators the knowledge and the tools to communicate effectively and professionally with the news media. The guide, written to be read aloud, discusses the importance of good media relations, getting heard in an overcommunicated society, audience identification, and some assumptions about the media and public education; the topics of breaking stories; planning for interviews and public meetings; preparing news releases, radio, and television interviews; selecting an effective spokesperson; and coping with rumors, crises, and antagonistic interviewers. The guide contains a 25-item bibliography of sources cited or referred to in the text, a suggested reading list, and an appendix with handouts and masters of 17 numbered transparencies. (IW)

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How to Deal with the News Media Professionally and Effectively

Bob Taber
Roy Halverson

PROJECT LEADERSHIP PRESENTER'S GUIDE

Prepared by the Research-Based Training for School Administrators Project

Published by the Center for Educational Policy and Management,
College of Education, University of Oregon, Eugene, Oregon

1985

Printed in the United States of America
Center for Educational Policy and Management
College of Education
University of Oregon
Eugene,Oregon 97403

Additional copies are available from CEPM for $10.00.
No federal money was used in the printing of this material.

ACKNOWLEDGEMENTS

This material is a product of the Research-Based Training for School Administrators Project (RBTSA). The work was supported by a subcontract with the American Association for School Administrators, but does not necessarily represent the views of that agency.

For more than four years, the Center for Educational Policy and Management at the University of Oregon has been testing the use of collegial support groups and peer teaching to make research findings available to school administrators. By combining research-validated practices and the results of long-term experience in schools, the Research-Based Training for School Administrators Project (RBTSA) seeks to help administrators enhance their effectiveness. This project uses an existing professional development program as a basis for its training efforts. This program, known as Project Leadership and developed by the Association of California School Administrators (ACSA) over ten years ago, is comprised of a year-long series of statewide conferences and regional meetings and was modified to complement RBTSA's emphasis on broadcasting the results of research in a usable form.

RBTSA emphasizes peer interaction in casual conversations as well as in formal meetings and conferences. Administrator talk is formally initiated through two vehicles: (1) an individualized professional growth plan and (2) scripted training modules called Presenters Guides, which are used for formal presentations and as self-study guides. This is a Presenter's Guide developed by the team at the Center for Educational Policy and Management (CEPM).

All members of our team at CEPM have contributed in some way to this material. They include authors Roy Halverson and Bob Taber; reviewers Susan Gourley, Herm Schwartzrock, and Sammie McCormack; editor Susan Degen; and

project director Kathleen Fitzpatrick. We are also grateful to Terri Williams, word processing specialist, and Linda Lumsden, publications assistant.

USING THE GUIDE

This presenter's guide is written to be used aloud, but you may want to make changes and provide many of your own examples. You should adapt the material to your needs and the needs to your audience.

The guide contains a script and suggestions for conducting the session. In the back you will find the following:

1. a bibliography of the sources cited or referred to in the text,
2. a Suggested Reading List organized by subject,
3. an appendix with
   a. a handout to be used during the presentation that can be copied from the masters, and,
   b. masters of numbered transparencies that have been designed to give visual emphasis to the main points of your presentation.

PRIOR TO THE WORKSHOP

1. Review the whole guide beforehand--the script, transparency masters, and handout materials.
2. Prepare copies of handout materials for each participant. You may wish to make handouts of some of the transparency masters too.
3. Prepare transparencies from the masters. These are especially appealing when colors are added.
4. Secure copies of your state's open meeting laws. These are to be copied and handed out during the presentation.
5. Arrange for meeting room facilities. Ideally the facilities should offer places for participants to write as well as areas for breaking up into small groups.
6. Arrange to have an overhead projector, a screen, a three-prong plug

adaptor, and an extension cord in the meeting room. Ensure that the room is equipped with a chalkboard visible to all participants. Remember to bring chalk and marking pens.

7. You may find a tape recorder useful in several of the activities suggested.
8. Cull a few stories about your school or district from local newspapers or magazines for use in the first activity.
9. Arrange for coffee or other refreshments, if desirable.

Obviously, the better prepared the presenters, the more effective the presentation. Using a conversational tone, showing enthusiasm for the subject, and keeping discussions on track will also help make the presentation successful. Above all else, enjoy yourself.

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I. Introduction

Communicating effectively via mass media is more important today than it has ever been. Today's presentation is an in-depth seminar designed to give you the knowledge and the tools to communicate effectively and professionally with the news media. We will talk about why communication is important for public education. We will also learn several ways to deal with the media successfully:

[Note to presenter: Place transparency #1 on the projector. Turn projector on.]

1) how to prepare for public meetings,
2) how to handle an interview,
3) how to write a news release,
4) how to respond to crises,
5) how to speak effectively on television and radio, and
6) how to select an effective spokesperson for a school or a district

So, let's get started.

[Note to presenter: Turn projector off.]

II. Improving your relations with the news media

We are here to learn effective ways of getting our school's message across, of carrying on a positive relationship that is useful and advantageous to both schools and the media. To learn what to avoid, let's first take a look at what sometimes passes for conventional wisdom in media relations.

"Ignorance, arrogance, bad judgment and negligence" cause most of the problems our institutions and society face today, according to Ronald Rhody, corporate vice president for public relations and advertising for Kaiser Aluminum & Chemical Corporation (Rhody 1983).

"My principal contention is this," he said, "perhaps the conventional wisdom that dicates how major institutions interface with their constituencies is wrong."

[Note to presenter: Put transparency #2 on the overhead projector. Turn projector on.]

- The "don't get involved" theory of societal responsiveness is wrong.
- The "low profile" approach is wrong.
- Silence in the face of attack is wrong.
- Willingness to let an incorrect record stand is wrong.
- Fear of challenging false or misleading statements is wrong.
- The "it's none of their business" approach to press relations is wrong.

[Note to presenter: Turn overhead projector off.]

These responses or nonresponses simply do not work. If our own relations with the media correspond to these wrong approaches, we need to change them.

A. Understanding the importance of good relations with the media

Before we continue with today's session, I would like you to think about dealings you may have had with the media. Were you generally satisified with the accuracy of the story or editorial? Could you, or those who were quoted in the story, somehow ensure that the proper message was being communicated? Did you perceive any bias in the way your local press reported on public education?

Before you answer, please remember that the functions of the editorial page and the news pages differ. By definition, editorials are opinions, so they may be biased. In contrast, news stories should be unbiased. Most reporters do strive for objectivity, but they may have different perceptions of news than you do. One of their functions is to determine what is newsworthy.

Can you cite bad--or good--examples of media performance? I brought these examples to share with you.

ACTIVITY #1

[Note to presenter: To provide a point of departure for the discussion, cull a few clippings concerning schools in your district from recent issues of local newspapers. These can be stories on meetings that may not have been reported accurately or a report that focused on what you considered a minor point, that

downplayed a major point, or that entirely missed the major issue altogether. It could be a story on an event that had negative repercussions for the district. Make transparencies and/or handouts of the stories and display them, one at a time, on the screen.

Discuss your examples and what you think is wrong with each of them. Were they mishandled by the reporter? Were inappropriate spokespersons from the district used as sources? Discuss how newspapers' and educators' perceptions of news may differ.

Include an example of good reporting too, and cite specific differences between it and the other examples. Then turn projector off.]

With those examples in mind, let's get back to Rhody's comments. He said that the conventional wisdom about how major institutions deal with their publics is wrong.

[Note to presenter: Put transparency #2 on the projector again. Turn projector on.]

- The "don't get involved" attitude is wrong.
- The "low profile" approach is wrong.
- Silence is assent and that's wrong.
- Willingness to let an incorrect record stand is wrong.
- Fear of challenging false or misleading statements is wrong.
- The "it's none of their business" approach to public information is wrong.

Rhody said, "We need to be prepared with understandable, concise and interesting explanations" (1983). He felt that arguments against a policy of ready accessibility to the media merely stood in the way of preparing an effective response properly.

[Note to presenter: Turn projector off.]

We cannot overemphasize the value of healthy relations with newspapers, radio, and television because the media are conduits of communication with the public. As a tax-supported service, the schools are responsible to taxpayers. To disseminate news and other important information to the public, the schools need to know how to use the media effectively.

B. Getting heard in an overcommunicated society

Where do we start? Let's start with ourselves. The first step in dealing effectively with the media is to know who we are. Advertisers call it "positioning"; educators may call it "the critical difference."

John Naisbett, in his best-selling book, Megatrends, makes the case that our society has moved into the Information Age. Specifically, he notes that more people now work at disseminating information than at producing goods and services. The newspaper industry, in fact, employs more people than any other industry in America.

The amount of information we receive is staggering. Experts estimate that each of us is exposed to more than two-hundred thousand commercial messages each year (Rites and Trout 1981). More than 98 percent of U.S. households have a television set, which is on more than seven hours a day, on the average. Last year more than thirty thousand books were published in this country. If you read day and night, 24 hours a day, it would take 17 years to read them all. There are nearly twenty thousand trade and consumer magazines to read. On any given day, we each receive and send any number of telephone calls, pieces of mail, and other kinds of

messages.

The point is this: everyone is deluged by the sheer mass of information. When it is your turn to communicate a selected audience, how can you be sure your message will be received at all? Will it be understood? Will it be believed? Will it have any meaning to the intended audience? Will the audience take the desired action, if any?

Positioning is the process of getting heard in an overcommunicated society. The best way to position your school in the minds of the public is to focus on a single perception about the school. Determine what differentiates your school or school district from others. Ask yourself: what does my school do particularly well? What is it known for that distinguishes it from every other school? What can I communicate generally and consistently about my school that is meaningful?

Because your perceptions about your school may differ from your audience's, you must make a conscious effort to recognize and understand their interests and perceptions. Only then can you deal effectively with that audience.

ACTIVITY #2

[Note to presenter: Ask participants to make a list of three or four things for which their school or district is best known, or should be known. They could include the traditional success of sports teams, academic achievement, prominent graduates, unique curriculum, outstanding faculty, up-to-date technology, or community involvement and contributions. Ask them to be as specific as possible.

Once their lists have been completed, split your audience into small groups so that the lists can be shared effectively. Ask each person to circle the one attribute that has the most importance to their constituents. Review each group's responses and discuss how they can be communicated specifically and consistently. Note that the media are made aware of this special characteristic in their routine coverage of school affairs.]

Once you understand how the public perceives your school and how you want the public to perceive it, then all communication to all your publics should flow from that central concept or position.

[Further reading:

Ries, Al, and Trout, Jack. Positioning: The Battle for Your Mind. New York: Warner Books, 1981.]

C. Identifying your audiences

The second step in improving relations with the media is to identify the various publics with which you must communicate. Here is a partial list of the possible groups who might benefit from that communication.

ACTIVITY 3

[Note to presenter: Place transparency #3 on the overhead projector. Turn projector on.]

Audiences with which a school administrator must communicate are

Students	Academic organizations
Teachers	Community organizations
Parents	Businesses
PTA	Government
School board	Religious organizations
Public/community	Youth groups
Alumni	Police
Surrounding neighborhood	

[Note to presenter: Ask participants to think of specific examples of some of these groups and to add any groups to the list they feel are important audiences. Write these suggestions on the transparency or on the chalkboard.

Ask participants to consider the varying interests and

concerns of each of these groups. For example, do businesses want to know the same things about this school that alumni do? Tell participants to make sure their message addresses the specific concerns and interests of the group they want to reach.

Now ask participants to name some of these differing concerns and interests. List them on the chalkboard or on the transparency, if there is room.]

The media are primary sources of information about schools for both employees and nonemployees of the school district. You should think of the media as the best means of informing all these groups.

Of these groups, the general public--including parents and taxpayers--is the audience you need to be most aware of as you deal with the media.

D. Examining some assumptions about the media and public education

The policies we need to discuss here involve several conditions and assumptions:

[Note to presenter: Remove transparency #3 and place transparency #4 on the overhead projector.]

1. Recognize that the function of a school district is to provide public education. Because taxes fund public education, the schools must be responsive to the tax-paying public.

2. (This one is very much linked to the first.) Recognize that one of the local media's roles is the dissemination of accurate information about local school affairs. Do not equate local media with national media--the major television and radio networks and the national newspapers and magazines--because national media play roles quite different from those of the local newspapers and the local television and radio stations. National

media tend to respond to national or regional conditions as they are characterized in a study or report. The better (or worse) these conditions are, the more emphasis a story will get. Local media are more interested in local conditions and in how national conditions may or may not affect people locally. National media and local media, therefore, serve different functions. You, of course, will respond largely to local media.

3. Assume that the media, by and large, are unbiased toward education.

4. Assume that the media are the most effective means for disseminating information about the schools to all audiences. Not to use the media is a disservice to effective school administration and public education.

5. Assume that all media reporters and editors are professionals who have specific roles to play and jobs to do. Similarly, assume that one of a school administrator's responsibilities is to use the media to describe and explain school policies, functions, and performance.

[Note to presenter: Turn projector off.]

Your entire faculty and staff may be involved in relations with the media to some extent. Yet it is difficult to set or alter staff attitudes and behavior in dealing with the media with written statements alone. Example has more influence. Still, if a policy is written clearly and forcefully, if it is distributed thoroughly so that everyone affected is aware of its contents and is followed consistently by the central administration, that policy can improve the staff's attitudes and behavior toward the media. As a result, media coverage of the district will be far

more beneficial for all concerned.

All classified and certified personnel should know the protocol for contributing information to the media about the district. In some districts only the community relations specialist deals with the media, while in others every employee is accessible. The media usually prefer the latter, of course.

III. Dealing with the media

Several general principles logically grow out of these assumptions and conditions about the media and the public. Most of them are based on simple common sense and involve no reference to the principles of public relations or to administrative codes.

[Note to presenter: Place transparency #5 on the overhead projector. Turn projector on.]

In fact, the first principle is so obvious that it barely needs stating: be truthful. Nothing so alienates a reporter as to be told a lie. Remember that once you have lost credibility with a reporter, it is difficult to regain. A reporter once burned is thrice shy.

The second principle is to be accessible. If reporters need facts or opinions from you, try to be available. Answer reporters' phone calls and keep your office door open to them.

The third principle is to be informed. This means that you should keep abreast of all current events affecting your school or district. If some other staff member besides you is the resident expert in the area at issue, be sure that the reporter is routed efficiently to that person. That person too must be accessible, of course.

It may seem that such principles need not be stated, but people in the media consistently find them to be important--and too often ignored. If you retain nothing else from this session today, you will fare better than most people who deal with the press by following those three general

principles: be truthful, be accessible, be informed.

[Note to presenter: Turn projector off.]

However, to be a truly effective communicator for your school or district may not always be as simple as following those three general principles. You should be familiar with reporters and the media they represent. If you are not, get to know the reporters and their newspapers or stations. Learn the differences between the daily and weekly papers, between the rock and the news radio stations, between the various local television network affiliates and independent stations. Each medium reaches a different audience, so your response and your message may vary accordingly. Work closely with your community relations specialist, if you have one, because such people are invaluable resources. These five specific principles will guide you in being a truly effective spokesperson.

[Note to presenter: Place transparency #6 on the overhead projector. Turn projector on.]

1. Know your organization. Let's go back to the concept of positioning: knowing the central perception you want to communicate about your school or district. To do this, it is important to be familiar with established procedures, goals, policies, objectives, and staff in your organization.

2. Understand your role when you deal with the media. Know which hat you are wearing. Will you be representing your school district, your school, the administration, or the faculty? Are you representing public education in general? Or are you speaking as yourself, a private member of the community? Qualify and phrase your remarks accordingly.

3. Know the audience of the specific medium with which you will be dealing. This refers back to the idea of identifying your target audience. Think of those groups you will reach through a particular medium, and direct your comments to those audiences. We will deal more with this later today.

4. Be informed and accurate. Keep up with late-breaking news and both sides of any issue of concern so that, when called upon, you can relate your local situation to national, regional, or state trends. Check to make sure your information is accurate and up-to-date. It helps to have brief informational handouts ready with facts and figures as well as your name and phone number. Include proper spelling and pronunciation of difficult words or names.

5. Make yourself available. This includes being prompt for appointments with reporters. Be courteous and positive during interviews. Remember that reporters are seldom adversaries.

[Note to presenter: Turn projector off.]

Your relations with the media most commonly involve news releases, public meetings--such as school board sessions, PTA gatherings, and the like--and routine "one-on-one" interviews. In addition, there are the nonroutine "breaking stories"--journalese for the uncommon occurrences that the entire community is interested in and concerned about.

Let's deal with these four common situations one at a time because each is very important.

A. Breaking stories

Let's talk first about breaking stories. These are the exciting and disturbing events that try our souls from time to time during which the media most often insist on information. It helps sometimes to remember that the media are probably only asking the questions that parents and other taxpayers are also asking.

Perhaps the most devastating kinds of breaking stories with which you will have to deal are rumors and crises.

1. Dealing effectively with rumors

Most rumors are relatively harmless. But I am sure that each of us can readily recall rumors that proved to be disastrous.

In the forties, Robert Knapp and Gordon Allport identified three general types of rumors, although as many as 75 specific types of rumors have been noted by researchers (Esposito and Rosnow 1983). Each of the three general types must be handled differently.

[Note to presenter: place transparency #7 on overhead projector. Turn projector on.]

1.1 Pipe dreams tend to be positive, wishful-thinking rumors, such as "Teachers are receiving across-the-board 20 percent raises" or "There will be no school this week because the furnace is broken." These are infrequently heard and transmitted rumors that are usually harmless because most people take the "I'll believe it when I see it" approach.

1.2 Wedge-drivers are rumors that pit one faction against another, divide loyalties, and cause political and social rifts within an organization or a community. Teacher vs. administration, department vs.

department, young vs. old, and black vs. white are conflicts that can arise from rumors in this group. Such divisive rumors must be squelched quickly by confronting the sources of the rumors and using the rumor mill to set the record straight. Go public very quickly with any information you may have on this kind of controversy.

1.3 Bogies are fear-based rumors that attempt to explain the unexplained or the unknown. If a score of students turn up in the nurse's office on the same day feeling nauseated an hour after having eaten lunch in the school cafeteria, your school is ripe for a Bogie rumor. Bogies are perhaps the most outlandish type of rumor and, therefore, potentially the most devastating. They too must be dealt with quickly. It is difficult to pinpoint the source and to present evidence that the sky is not, in fact, falling. Presentation of evidence that the fear-based rumor is unfounded is often the most convincing approach.

[Note to presenter: Turn projector off.]

Unfortunately, the most damaging rumors are the ones most likely to be brought back to you by the media. Obviously, the greater the impact of the rumor, the more newsworthy it is. So deal with rumors as soon as possible.

Schools are no more exempt from rumors than were Johnson & Johnson during its Tylenol package tampering incident, or Procter & Gamble when it was accused of sending profits to Satan, or McDonald's when people thought it was adding worms to its ground beef. (For the record, Procter & Gamble has no forwarding address for the Devil, and McDonald's burgers are 100% pure beef.)

Here's how you should deal with rumors:

If the rumor is true, admit it. Nothing is to be gained long term for short-term face-saving.

If the rumor is not true, however, contact the media and correct the record. "Don't let an information vacuum develop that can be filled by vested interests, [or by] pseudo experts. Silence implies guilt and a low profile strategy can escalate the severity of the situation and be hard to reverse," said Donald Stephenson, director of corporate communications for Dow Chemical of Canada, who has had considerable experience in dealing with crises and rumors involving spills of deadly chemicals (Cooper 1981).

The conventional wisdom in dealing with rumors has sometimes been to stay quiet and keep names off broadcasts or out of newspapers. That strategy can be counterproductive.

2. Coping effectively with crises

A crisis occurs suddenly, usually without warning. Because there is little time to think or prepare, it helps to keep in mind the following four steps. As suggested by the Instructional Association of Business Communication, these steps will help you set up an effective emergency communication program in the event of a crisis.

[Note to presenter: Place transparency #8 on overhead projector. Turn projector on.]

2.1 Assemble a task force. Get together a team of key personnel who have detailed knowledge of the problem. For example, if the case involves a health problem, the school doctor or nurse is one obvious choice. In the case of a fire, the physical plant supervisor is a likely source of information.

Assign a specific person to deal with the media. Have the

appropriate experts on the task force available to advise administrators and to supply information that the spokesperson can pass on to the media.

If you are the spokesperson, gather facts yourself and make sure you fully understand the situation before trying to deal with the media.

Do not panic; the school must show a collective cool.

2.2 Be candid, even if it hurts. Call the media to report candidly and completely on the crisis itself and on those actions being taken to resolve it. Give the facts you have at the time and provide regular updates as necessary. It will hurt your cause later if you lie, cover up facts, or attempt to mislead anyone. You should also avoid making assumptions of guilt or offering hearsay evidence. When giving updates on the crisis, be consistent with previous statements or explain revised information clearly.

In general, your messages to the media should be as brief and as accurate as possible. Remember to be alert to media deadlines. Ask about when the newspapers go to press and when radio or television news reports are broadcast, so you can supply information with sufficient time for the media to use it.

2.3 Take the initiative. Let the facts be known as quickly and as widely as possible. Provide basic answers to the questions all reporters ask: who, what, when, why, and how. Try not to leave gaps.

2.4 Follow up with everyone concerned, especially the media. Once the crisis has been resolved, wrap up loose ends by providing reporters with a chronological report of events and facts. You should include a summary of final actions taken and a tally of damage costs and preventive measures that have been instituted as a result. If at all possible, be positive and communicate what has been learned.

[Note to presenter: Turn projector off.]

Injury on the playgrounds, sexual promiscuity, drug use, fire in the school, a bus accident, and crime are some "common" types of crises. Be as prepared as you can for these by making a list of appropriate, knowledgeable people upon whom you can call in each case.

Let's discuss this further by going around the room and listing the last crisis each of us had in our own school or district.

ACTIVITY #4

[Note to presenter: Start with the first person on your left. As each person recounts the latest crisis, write it on the chalkboard. After the list is complete, check to see if any of the four points just made were applied. Lead a discussion on how the actions recommended in the four points could have mitigated the problem. Make some assumptions about the most common crises and how they have been handled, successfully or unsuccessfully.]

In a crisis the three general principles we noted earlier--be truthful, be accessible, be informed--take on unusual importance.

You should concentrate on facts but be willing to explain details. Avoid expressing opinions unless opinions are clearly needed.

DO NOT comment:

-- when you are unclear or in doubt about the facts, or

-- when questioned about matters in litigation.

However, when you do not choose to comment, always explain why to the media. If you do so--and your reasons are good ones--reporters will understand.

B. Preparing the news release

If you find yourself assigned the task of preparing a news release, you should know the basic elements in its format. You may want to follow these five guidelines (Bitter 1977):

[Note to presenter: Show transparency #9 on the overhead projector. You may also want to make hand-out copies of #9 and of the sample news releases contained in the Handout section of the Appendix. Point to the appropriate items as you read the following.]

1. Start with the origin of the information. The name, address, and telephone number of the school should be at the top of the page. Below that comes the name of the person most knowledgeable about the subject of the release, followed by that person's home and work numbers. (Usually this contact person is also the one who prepared the release.)

2. Provide a release date. You can release information ahead of the date you wish it to be made public, but designate that release date. If the information can be disseminated upon receipt, write "For immediate release." A delayed release date should be used rarely. In fact, some editors refuse to honor these "news embargoes" and cannot be held to them.

3. Dateline. The location of the subject of the news release (the name of the city) is always the first word of the text.

4. Carry over. When the release is more than one page in length, end each page with the word "more." This signals the editor that more information follows.

5. 30. End the last page of the release with the journalist's notation for "that's all." This can be the number "30," the word "end," or three number symbols (###).

[Note to presenter: Turn projector off.]

Print the news release using only one side of the paper; double-space all copy and be as concise as possible.

If you will be preparing news releases frequently, spend some time in a library with practical guides on writing a news story. Many fundamentals of news writing are used in writing news releases.

[Suggested reading on writing a news release:

Bagin, Don; Grazian, Frank; and Harrison, Charles. School Communications: Ideas That Work. Chicago: Nation's Schools Press, McGraw-Hill, 1972.

Bitter, John. Practical Public Relations for the Public Schools. Troy, Alabama: Troy State University Press, 1977.]

Do not follow a news release with a phone call. If reporters think the release is newsworthy, they will get back to you.

C. Preparing for public meetings

Public meetings of school boards and other education groups are regularly covered by the media, who are primarily interested in giving an accurate and interesting picture of reality to their readers, listeners, or viewers. You can offer reporters special help in at least four ways:

[Note to presenter: Place transparency #10 on the overhead projector. Turn projector on.]

One way is to supply reporters with copies of relevant documents, such as news releases, agendas, budget statements, and committee reports. Reporters can do their jobs more easily with the documents in hand. The earlier you can get copies to the media, the greater the reporters' understanding and the more accurate the story will be.

A second way is to make special efforts to be available to the media before and after public meetings. This way you can clarify the information, elaborate on it, and put it into context.

A third way is to be ready to translate unfamiliar terms and concepts. We educators have our own jargon that reporters may not understand, so try to avoid "educationese" when you talk to a reporter. If you are talking about "reading and math skills," call them that. If you are talking about "learning," do not call it "cognitive development." Say "discipline," not "attitude adjustment."

A fourth way to provide help at public meetings is a bit different. Be aware of open meetings laws, especially the sections involving executive sessions, and public records laws.

[Note to presenter: Now distribute copies of your state's open meetings laws. These are obtainable from your state attorney general.]

I am distributing copies of our state's laws for your reference.

Remember, you are in a public service where most affairs need to be deliberated upon in public. The news media report what we do, and these laws spell out some of the rules on what can and should be reported.

D. Planning for the scheduled interview

Public meetings are frequently and routinely covered by reporters. However, probably the most common of our relations with the media are

interviews with reporters. Remember to become familiar with your district's protocol for dealing with the media should a reporter call you for an interview. If you are not acting as spokesperson, be sure that the reporter reaches the appropriate source.

In dealing with reporters face-to-face or on the phone, be perfectly clear on the rules of "off the record" and "for the record" statements before you say anything substantive. "Off the record" means that you cannot be quoted, directly or indirectly, on what you say to the reporter. "For the record" means that you can be quoted. Keep in mind, however, that many reporters will not accept statements made off the record. They dislike using anonymous sources under any circumstances, so try to avoid talking "off the record."

You should not assume that reporters are clued in to everything in the field of education. What may be common knowledge to you may be new and mysterious to reporters. You should expect to explain and translate, but do so without being condescending or patronizing. Never overestimate reporters' knowledge, and never underestimate their intelligence.

To encourage interviews, do not be shy about contacting reporters with ideas for stories. However, do not expect reporters to buy everything you think is newsworthy. Reporters and their editors decide what to print or broadcast, and their views may differ from yours.

Still, be persistent with your ideas. If at first you do not succeed, try, try again with a new story tip. For some newsworthy ideas, you may want to refer to the book 101 Public Relations Activities for Schools by Robinson, Reinfeld and Robinson (1976).

If a story grows out of one reporter's enterprise, allow that reporter to publish or broadcast the story first and make the information available to other media later. Be fair with competing media.

If a "breaking story" occurs that the entire community needs to know about, share the information with all of the media. Don't play favorites.

Now, let's assume that you have been scheduled to meet with a reporter for an interview. Most of the time, the interview will be on a subject of the reporter's choosing. This means that the reporter's questions will form the core of the interview. Occasionally you will be able to direct the conversation. In any case, if you have time to prepare for the interview, follow this four-step plan (Klepper 1983):

[Note to presenter: Place transparency #11 on overhead projector. Turn projector on.]

1. Define your objective. To the extent the interviewer allows, offer ideas and helpful hints about the things your school does well: outstanding teachers, special programs, innovative uses of technology, special achievements of all kinds that are not widely reported.

If the subject to be discussed is established by the reporter, think about the audiences affected. What do you want to communicate to them? Regardless of who establishes the topic for the interview, limit your comments to a few basic points. This helps the reporter keep the interview on track.

2. Anticipate questions and do your homework. If possible, talk with the reporter on the phone prior to the interview in order to get a feel for the kinds of subjects that will be covered. Try to understand the reporter's style by reading articles written by that person or by watching the news program on which that reporter regularly appears. Is that style active or passive, confrontational or supportive, free-wheeling or structured?

Make a complete list of possible questions that could be asked. You

can make this list detailed and specific by anticipating the really tough, probing questions. Your sense of sensitive subjects should be much better than the reporter's.

3. Prepare your answers. Practice using the questions in your list as funnels that focus on the points you want to make. Turn the disadvantageous question into a positive opportunity by responding directly to it and then making a transition to the point you really want to make.

4. Rehearse out loud. Get used to how you sound and how the appropriate responses sound to you. Your responses will be smoother if they have been rehearsed. Practice also helps you recall pertinent information. Rehearsals are especially useful in preparing for television interviews, which we will talk more about in a moment.

[Note to presenter: Turn projector off.]

IV. Communicating on television and radio effectively

A 1980 Roper Organization poll found that 64 percent of us receive most of our news information from television (Poe 1981). In fact, TV news time has increased more than sixfold in the last ten years (Klepper 1983). This is a result of expanded local news (one hour in the evening, a half hour late night, and perhaps a quarter or half hour at noon), expanded news specials, morning and afternoon talk shows, and local cable programming.

Jack Hilton, a media relations consultant to Fortune 500 companies, warned that "if you are 30 years old, in business or the professions, the chances of your avoiding an appearance on television in the next 20 years are exactly zero" (Poe 1981).

A. Preparing for a television interview

Each of us has probably seen a television interview in which the style of the person being interviewed got in the way of the information being presented. Certain mannerisms can unintentionally imply something entirely different than what a speaker really wanted to say. For example,

- Downcast eyes give the impression that the respondent is not being totally truthful.
- A delayed response to a question can communicate indecisiveness or reluctance.
- Winking, blinking, or nodding at inappropriate times can communicate attitudes that were not intended.

Clearly, there is much more on which you must concentrate when

appearing on television besides your message. This does not mean, however, that you should be afraid of the TV interview. It is an opportunity to show confidence and present your school's story to a very large audience. If you keep the following six steps in mind, you will be well prepared for any television interview.

[Note to presenter: Place transparency #12 on overhead projector. Turn projector on.]

1. Know what you want to talk about. Limit your comments to one or two basic points. Try to anticipate the interviewer's questions and become familiar with that person's style. Find out what the format of the interview will be beforehand: for example, will the show be taped or live? Will you be on alone or with a panel? How long will the interview last in edited form?

2. Prepare your answers. A useful approach is to think backwards--state the conclusion first, without prologues, and then support that main point with facts if time permits. Too many specific facts can confuse, so use them sparingly. Know your one or two key points well so that you can direct your responses to them. Set a timer at 20 seconds and practice giving responses that end before the bell rings. Prepare visual aids, if appropriate, but keep them simple and uncluttered.

3. Rehearse out loud. If you have access to videotape equipment or a cassette recorder, use them so that you can get used to hearing yourself respond in appropriate ways. Watch your body language and mannerisms; listen to your pauses and voice inflections. This will help you critique and refine your responses before you ever face a camera.

4. Think about where your interview will take place. Make note of what will be in the background when the cameras start rolling. That is the context in which the viewer will place you. For example, if the interview is about students' smoking habits you will want to avoid the faculty lounge.

If the interview will take place in a studio, arrive early. Get used to the lights before you go on. Squinting or shielding your eyes with a heavy brow makes you appear to be angry. If the studio staff offers make-up, accept it. It is intended to darken your complexion and reduce the glare from the studio lights.

5. Watch your appearance. Sometimes how you look distracts the viewer from the one or two key points you want to make. For this reason, anyone being interviewed on television should avoid wearing the extremes of black and white, bold patterns or prints, and shiny material or objects that would reflect lights. Solid colors are best: medium blues, browns, khakis, and grays for daytime television; darker colors at night.

Men - Wear long-sleeved shirts and keep your jacket buttoned when standing. Pale blue is the best shirt color, but always avoid wearing a patterned shirt. Striped, polka-dotted, or club ties are fine. Red ties give you a robust, healthy complexion on TV, as every presidential candidate knows.

Women - Wear a suit or a tailored dress. Do not wear conspicuous jewelry or shiny objects because they can distract from your message. You should also keep your make-up subtle.

6. Watch your posture. Use the "executive pose" when sitting: legs crossed at the knees, hands crossed over your lap or on the table in front

of you. Learn forward slightly in your chair, and keep your back from touching the back of the chair. This posture conveys eagerness, enthusiasm, and confidence. It is okay to use hand gestures, if you keep them small, above your waist, and in front of you. Just consider what the camera is seeing, and you will probably remember easily not to touch your face, nose, ears, mouth, or other parts of your body.

Ideally, you should condition yourself not to perspire. Failing that, wipe your brow with a finger as if contemplating the question. With luck, the camera may be on the interviewer anyway.

[Note to presenter: Turn projector off.]

<u>When the red camera-light goes on, you are on!</u>

Now is the time to forget the techical actions going on in front of you. Concentrate on the interviewer and listen carefully to the questions.

Everyone is nervous in front of a camera. In fact, that nervousness can be healthy because controlled anxiety sharpens your senses and gives you an edge. Use it to your advantage, but try not to let the nervousness show.

Be likable by being yourself--enthusiastic, cool, and collected. If you are addressing the interviewer, use that person's first name. If you are addressing the viewing audience, look into the camera lens while you talk as if it were a person, for it is just that on the other end. Talk as you would to a friend, in terms of what is important to the audience: jobs, education for their children, safety. You need to show how what you are doing benefits them.

Answer the interviewer's questions directly. You will lose credibility with the audience if you duck a question, so be honest and forthright in what you say. Begin your responses with short declarative

sentences: "Yes," "No," "That's true," "That's not true." Then go on to make your point and develop it.

[Note to presenter: Place transparency #13 on overhead projector. Turn projector on.]

Jack Hilton, the media relations consultant I cited earlier, tells executives training for television appearances that they will learn four lessons (Poe 1981):

1. All viewers will decide immediately whether or not they like you.
2. Very few viewers will remember your name.
3. Virtually all viewers will remember your affiliation.
4. Few viewers will remember a single point you make.

[Note to presenter: Remove transparency #13 and put transparency #14 on overhead projector.]

People experienced in giving interviews use the "15-5-15" response formula: respond directly to the question (15 seconds), add a transitional statement (5 seconds), then continue either with a positive statement related to the major one or with two points you want to make (15 seconds) (Klepper 1983). If you make an important point, repeat it. We all know that reinforcing ideas is a basic premise of education.

A good example of a 15-5-15 response to a question might be this one about who was at fault in a bus accident in your district: "Police have not issued a citation at this time. John Jones, the bus driver involved, feels there is nothing he could have done to prevent the accident" (15 second direct response). "Like all of our drivers, he is trained and legally licensed by the state every three years" (5 second transition). "We think our drivers' records compare favorably with those of any public

transportation system in the country. Jones has been with us for 15 years and has never had an accident" (15 second positive statement).

Now let's put ourselves in a confrontational situation.

You are working at your desk when the phone rings. You are told that a camera crew is in the outer office and a reporter wants you to comment on a breaking story. You have no time to consult with your community relations specialist or to prepare a statement.

When the lights go on and the microphone is placed in front of you, you have 10 to 20 seconds to get your point across. If you are unprepared, you could look foolish.

ACTIVITY #5

[Note to presenter: Replace transparency #14 on the projector with #15. Expose just one question at a time. Tell participants to jot down their responses to each question quickly:

There is a breaking story about your district's failure to hire a Black woman as superintendent, choosing instead to hire a white man. Here are three questions the reporter asks you related to that breaking story:

1. What is the district's policy regarding the hiring of women and minorities?
2. Why are so few women in the administrative ranks of this district?
3. What is this district doing to ensure the adequate representation of women and minorities in administrative positions?

After a few minutes, call on three people for their written responses. If possible, record each respondent with a tape recorder. Did they follow the 15-5-15 formula? Are the responses concise? Do they end on a positive note?]

[Note to presenter: Turn projector off.]

When responding to a question, try to humanize your school and yourself. Use anecdotes, analogies, and people-oriented language instead of

educational jargon. Help viewers to see your school as a group of concerned people working together to better their community.

Your answers should be clear and concise. Remember to limit each of your responses to 10 or 20 seconds.

B. Dealing with the antagnostic interviewer

[Note to presenter: Place transparency #16 on overhead projector. Turn projector on.]

What can you do about the interviewer who is out to make you or your school look bad? How can you deal with such a person effectively?

First, do not get into a verbal brawl. If the interviewer is antagonistic, show quiet indignation without losing your temper or making fun of the interviewer's ignorance. Correct misconceptions or inaccurate details where necessary, but go on with your answer. You will be seen as nice, but knowledgeable.

Second, do not let misinformation stand. Break in politely and make the correction. If you remain silent, you are agreeing with the misstatement.

Third, if you are interrupted, stay cool. Get back to your answer as quickly as possible. Do not allow the interviewer to sidetrack the interview into irrelevant discussions about your hobbies or family.

Fourth, do not feel that you have to answer a question that has unacceptable alternatives such as, "Was it ignorance or intent to deceive that led you to ...?" Simply rephrase the question to your advantage. In this case, your response might begin: "If you are asking why I made that decision...," then go on with your answer.

Fifth, if you really do not want to answer a question, do not say

"no comment." Instead, be factual and explain why you cannot or will not answer. It could be that you just do not know the answer, or it could be that you cannot comment because matters are in litigation.

Finally, if the interview is to be taped, edited, and aired at a later time, watch for phrases that do not stand alone or that give the wrong meaning. A negative statement should always end on a positive, upbeat note. If you don't want your response to make the final edit, begin with a statement that your answer is not simple and is made up of several interrelated factors. This will flag the editor or producer to move on to another portion of the interview where your response begins with "The major point is...."

[Note to presenter: Turn projector off.]

C. Preparing for the radio interview

The radio interview presents a different type of challenge. In the visual medium of television you can rely on gestures, facial expressions, and visual aids to convey your message to an audience. In radio, however, you have only your voice.

If radio reporters call for a telephone interview, ask them to call back in a reasonably short time so you can get your thoughts in order. Avoid talking to a stranger on the street who is holding a microphone for the same reason--you need time to think out what to say and how to say it.

If you have time to rehearse, practice what you will say with a tape recorder. Listen for distracting mannerisms and time-wasters such as "you know," "like," "um," and "uh."

[Note to presenter: You may want to review the taped responses to the "women in the administration" questions recorded earlier. This time listen for distracting mannerisms and time-wasters.]

For smaller radio stations, providing a prepared quality tape recording of comments can be very useful.

- Boil down the news release, statement, or speech to a script of one minute or less, preferably 30 seconds.
- Pause between major points so an editor can cut your statement into smaller segments.
- Record in a quiet room using a quality reel-to-reel (7 1/2 ips) or a cassette recorder.
- Be aware of station formats, such as country music, easy listening music, classical music, news, and so on. Station formats determine the audience each station reaches. Orient your message to those audiences.

Broadcast media offer increasingly wide audiences with which to communicate. Regardless of the medium, actively seek out interviews. Use the interviews as an opportunity to present your school's position, your school's strengths, and the real story as you see it.

V. Selecting an effective spokesperson

[Note to presenter: This section of the presentation is optional. You may decide that time will not allow for the inclusion of this section. On the other hand, if your group includes administrators assigned the role of hiring communications specialists, you may wish to use it. If you choose to skip this section, proceed to Wrap up.]

Are you the best spokesperson for your school or district? Let's go through a public relations personality checklist and see.

[Note to presenter: Hand out Cantor's Public Relations Personality Checklist.]

This checklist can measure the effectiveness of your personality in terms of public relations. Rate each item "yes" or "no."

[Note to presenter: Give participants time to fill out their personal checklist. Proceed with the following when all have been completed.]

Each "yes" counts four points. "No" does not count. Total your points.

[Note to presenter: Pause while participants total their scores.]

If you scored below 60 points, you are a poor candidate for public relations duties. A score between 60 and 80 suggests you should analyze your weak areas and take steps to correct them. Scores above 80 indicate an effective public relations personality.

If you are not the best spokesperson for your school, you may want to assign an employee or a fellow administrator that responsibility. Or you

may even find yourself in the position of hiring a community/media relations specialist.

Over a period of years, The Cantor Concern, a New York management consulting firm, has developed a profile of the typical successful public relations personality (Cantor 1983). You can use this profile in selecting a media relations specialist for your school or district.

[Note to presenter: Place transparency #17 an overhead projector. Turn projector on.]

Here are traits you should look for, according to Cantor:

1. Response to tension. Successful media relations people are intense. They are at their best under fire. Rather than solving problems by abstract analysis, they will reach practical solutions by direct action.

2. Individual initiative. Good public relations people like to take immediate action before a situation gets blown out of proportion. They anticipate problems and take corrective, preventive action.

3. Curiosity and learning. The people to look for are inquisitive. They seek many solutions to a problem. They also learn from their mistakes rather than taking them as personal failures.

4. Energy, drive, and ambition. Successful media relations specialists work rapidly and are not afraid to take a calculated risk. Their willingness to work long, hard hours should be obvious.

5. Objective thinking. Good public relations people are objective and factual above all else. They must have a sense of timing. They must be

keen observers who demonstrate a capacity for intense concentration and attention to detail.

6. Flexible attitude. PR people must be able to see someone else's point of view. It may not agree with their own ideas, but they still must be able to present another view with persuasive conviction and confidence.

7. Service to others. Media relations specialists must show a desire to help others. This is demonstrated by, for example, involvement in outside community activities.

8. Friendliness. The best PR people are perceived as likable, friendly, and genuinely interested in others. They are rarely resentful, bitter, or small-minded. Most have worked to build an active networking system.

9. Lack of self-consciousness. Because PR people must function as catalysts, they are self-effacing and willing to stay in the background while projecting others into the limelight.

10. Versatility. PR people are generalists who have some areas of specialization. They must be able to deal with multiple problems, audiences, situations, and solutions.

[Note to presenter: Turn projector off.]

According to Bill Cantor, president of his own management consulting firm, "Community specialists need, above all, the ability to persuade without offending. It comes down to being likable: cheerful, diplomatic,

positive, good listeners who do not take themselves too seriously. People tend to support the views of those they like." (Cantor 1983).

VI. Wrap Up

In summary, we need to remember that public schools and the media are both social institutions with well defined functions. The school's primary function is to educate our children. The media's primary function is to describe reality to their audiences. Coverage of schools is a very important part of that media function.

Ideally, a mutual respect exists between educators and reporters that allows each to understand the other's role in society. Of course, reality sometimes is less than ideal, but mutual respect is an attainable ideal worth striving for.

Reporters will respect educators who are truthful, accessible, knowledgeable, and fair, educators who try to help reporters do their jobs. Reporters, too, must warrant the respect of their sources by being fair, accurate, and thorough. An adversarial relationship between educators and reporters will exist sometimes, but the destructive aspects of such a relationship can be minimized. As school administrators, your relations with the press will be easier and more effective if you put the guidelines we have been talking about here into practice. Keep these guidelines in mind, and your school or district will be well served by the media.

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APPENDIX

HANDOUTS AND TRANSPARENCIES

I. MASTERS FOR HANDOUTS

[NOTE TO PRESENTER: SEVERAL OF THE MASTERS FOR TRANSPARENCIES MAY ALSO BE USEFUL AS HANDOUTS. AMONG THESE ARE #6, #8, #9, #9A, #10, #11, #12, AND #17. YOU MAY ALSO WANT TO MAKE HANDOUTS OF THE SUGGESTED READING LIST AT THE VERY END. ALSO INCLUDED IN THIS SECTION ARE SAMPLES OF REAL PRESS RELEASES THAT PARTICIPANTS MAY WISH TO USE AS A MODEL FOR THEIR OWN PRESS RELEASES.]

CANTOR'S PUBLIC RELATIONS PERSONALITY CHECK LIST

THIS CHECK LIST, BASED ON CAREFUL EVALUATION, CAN MEASURE THE EFFECTIVENESS OF YOUR PERSONALITY IN TERMS OF THE PUBLIC RELATIONS PROFESSION.

GOOD SENSE OF HUMOR ____

POSITIVE AND OPTIMISTIC ____

FRIENDLY, MEET PEOPLE EASILY ____

CAN KEEP A CONVERSATION GOING WITH ANYBODY ____

TAKE FRUSTRATION AND REJECTION IN STRIDE ____

ABLE TO PERSUADE OTHERS EASILY ____

WELL-GROOMED, BUSINESSLIKE APPEARANCE ____

FLAIR FOR SHOWMANSHIP ____

STRONG CREATIVE URGE ____

CONSIDERATE AND TACTFUL ____

ADEPT IN USE OF WORDS ____

ABLE TO GAIN MANAGEMENT'S CONFIDENCE ____

ENJOY BEING WITH PEOPLE ____

ENJOY LISTENING ____

ENJOY HELPING OTHER PEOPLE RESOLVE PROBLEMS ____

CURIOUS ABOUT MANY THINGS ____

ENJOY READING IN DIVERSE AREAS ____

DETERMINED TO COMPLETE PROJECTS ____

HIGH ENERGY LEVEL ____

CAN COPE WITH SUDDEN EMERGENCIES ____

SEE MISTAKES AS LEARNING EXPERIENCES ____

FACTUAL AND OBJECTIVE ____

RESPECT OTHER PEOPLE'S VIEWPOINTS ____

PERCEPTIVE AND SENSITIVE ____

QUICKLY ABSORB AND RETAIN INFORMATION ____

UNIVERSITY OF OREGON

June 12, 1985

To: Radio/TV News Directors

From: Mary Hudzikiewicz, Director of Community Services
(pronounce: Huhd zeh KEHV ihtz)

UO COMMENCEMENT RAIN-OUT PLAN

Weather permitting, UO Commencement will be held outdoors at Hayward Field beginning at noon on Sunday, June 16. We are asking your station's help in getting the word out, in the event that rain forces us to move the ceremony into McArthur Court.

During the past 12 years, the sun has always smiled on commencement and we have never been forced to move indoors. This year, however, we are taking the precaution of setting up this notification procedure just to be on the safe side.

Between now and Sunday morning, we hope that you will advise your listeners to tune in Sunday so they can verify the location of commencement. Because we wait until the last possible moment to decide, you will be the only source of that information.

I will make the final decision about the location of commencement early Sunday morning, and will notify your studio announcer by 7:30 a.m. I will be using the news or studio phone number for your station, unless you recommend otherwise.

We anticipate that as many as 12,000 people -- many of them from the Portland as well as Eugene-Springfield area -- will attend the outdoor ceremony. Because of seating limitations at McArthur Court, we are depending on your assistance in notifying the public in the event we have to move inside. (The graduates have been given "rain-out" tickets to give their guests if the ceremony is moved.)

Thank you for your cooperation! Please contact me at 686-5555 if you have any questions about commencement.

-30-

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(594) 4-18-85 Melody Ward Leslie 9-AF

Year-Round Program
FAMILIES NEEDED TO HOST FOREIGN STUDENTS

Editors: For a human interest angle on how local families feel about the program, you could contact John and Gayle Rankin of Eugene at 485-6301, or Mr. and Mrs. Leo Petzold of Eugene at 342-1986.

EUGENE -- Local families with an interest in other cultures are always welcome to consider hosting foreign students enrolled in the University of Oregon's American English Institute.

The program operates year-round, according to Jackie Uhler, AEI housing coordinator.

"On average, our students stay with their host families for two terms," Uhler says. "But the relationship can go on forever. In fact, I have a host father who will be traveling to Japan for the wedding of one of the students who lived with his family."

Host families receive a modest stipend to defray room and board costs. The chief requirements are that the student have a room of his or her own, and ready access to transporation to the university.

"It's a mutally beneficial program," Uhler says. "The hosts get to learn about another culture firsthand, and the students are able to improve their English while experiencing American lifestyles."

Uhler emphasizes that host families are not expected to know the student's native language.

"The idea is for students to become part of the family -- to become integrated into the everyday routine and activities."

Students are enrolled in a full time, intensive English program and range from beginners to very advanced. The institute receives about 10 new students each term.

During the summer, special four-week programs are offered to students from Japan. Uhler estimates that about 45 host families will be needed for the two programs beginning toward the end of July. Exact dates have yet to be announced.

Those interested in finding out more about the host family program may contact Uhler at 686-3945.

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UPDATE

(604) 4-18-85 Melody Ward Leslie 9-AF, Special

UO WIND ENSEMBLE PLANS 'WORK-A-THON' IN AREA PARKS APRIL 27-28

NOTE TO ARTS EDITORS: This release updates and corrects that of 4-16-85.

EUGENE -- Members of the University of Oregon Wind Ensemble will put aside their instruments in favor of garden tools during the weekend of April 27-28 for a special fund-raising work-a-thon in Eugene-Springfield area parks.

"Instead of the traditional play-a-thon type of activity, we wanted to give the community something in return for its support," explains Gary Talbert, a senior music performance major and member of the Oregon Wind Ensemble.

"About 40 of us will be mowing, weeding, picking up litter, painting structures and doing minor repairs at several area parks, with a concentrated effort at Hendricks Park in Eugene."

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(503) 686-3134

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UO SCHOOL OF MUSIC WRAP-UP OF EVENTS APRIL 4-10

EUGENE -- An Easter choral concert, the traditional music faculty Aprille Foole concert and a guest pianist are among the events scheduled for the coming week at the University of Oregon School of Music. All events are free, unless otherwise indicated. For more information, call the music school, 686-5678.

* Friday (April 5) -- A guest recital by concert pianist Barry Hannigan will be given at 8 p.m. in Beall Concert Hall. Admission is $2 for the general public; $1 for students and senior citizens. The concert is supported by a grant from the National Endowment for the Arts.

Hannigan will also present a lecture at 9:30 a.m. Friday in Beall Hall.

Known for his performances of 20th century music, Hannigan will perform Alex Lubet's "Two Octave Etudes," George Rochberg's "Twelve Bagatelles," Richard Wilson's "Eclogue," Robert Moeve' "Phoenix," Elliott Schwartz' "Four Maine Haiku," and William Albright's "The Dream Rags."

Hannigan performs throughout the United States, presenting master classes and lecture-recitals in addition to concerts. He made his European debut at the Edvard Munch Museum in Oslo, Norway. A former student of David Burge, Hannigan earned his doctor of musical arts degree at the Eastman School of Music.

He has been a member of the Bucknell University music faculty since 1978, when he debuted with the Fitzwilliam String Quartet of Great Britian. Hannigan is also a faculty member of the Rocky Ridge Music Center in Estes Park, Colo.

In a review for Contemporary Keyboard, David Burge called Hannign "stunningly talented... one of the people who will be moving the frontiers of piano playing ahead in his performance and teaching during the next half-century."

* Sunday (April 7) -- The University Singers and Chamber Choir will be joined by the Sinfonietta in an Easter performance of two choral cantatas by J.S. Bach at 8 p.m. in Beall Concert Hall.

Contata No. 4, "Christ lag in Todesbanden," will be sung by the Chamber Choir, directed by James Miller. Cantata No. 150, "Nach dir Herr," will be performed by the University Singers, directed by Richard Clark.

* Wednesday (April 10) -- An Aprille Foole concert will be given by School of Music faculty members at 8 p.m. in Beall Concert Hall. Admission is $3 general; $1.50 for students and seniors. Tickets will be sold at the door.

The program will consist of a wide variety of outlandish acts appropriate for the beginning of spring. Concert proceeds will support student scholarships.

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II. MASTERS FOR TRANSPARENCIES

TRANSPARENCY #1

LEARNING TO DEAL WITH NEWS MEDIA

1. HOW TO PREPARE FOR PUBLIC MEETINGS.

2. HOW TO HANDLE AN INTERVIEW.

3. HOW TO PREPARE A NEWS RELEASE.

4. HOW TO RESPOND TO CRISES AND RUMORS.

5. HOW TO SPEAK EFFECTIVELY ON TELEVISION AND RADIO.

6. HOW TO SELECT AN EFFECTIVE SPOKESPERSON.

TRANSPARENCY #2

CONVENTIONAL WISDOM IS WRONG

1. THE "DON'T GET INVOLVED" THEORY OF SOCIETAL RESPONSIVENESS IS WRONG.

2. THE "LOW PROFILE" APPROACH IS WRONG.

3. SILENCE IN THE FACE OF ATTACK IS WRONG.

4. WILLINGNESS TO LET AN INCORRECT RECORD STAND IS WRONG.

5. FEAR OF CHALLENGING FALSE OR MISLEADING STATEMENTS IS WRONG.

6. THE "IT'S NONE OF THEIR BUSINESS" APPROACH TO PUBLIC RELATIONS IS WRONG.

TRANSPARENCY #3

POSSIBLE AUDIENCES OF THE SCHOOL ADMINISTRATOR

STUDENTS

TEACHERS

PARENTS

PTA

SCHOOL BOARD

PUBLIC/COMMUNITY

ALUMNI

SURROUNDING NEIGHBORHOOD, INCLUDING NONPARENTS

ACADEMIC ORGANIZATIONS

COMMUNITY ORGANIZATIONS

BUSINESSES

GOVERNMENT

RELIGIOUS ORGANIZATIONS

YOUTH GROUPS

POLICE

TRANSPARENCY #4

ASSUMPTIONS ABOUT THE MEDIA AND PUBLIC EDUCATION

1. PUBLIC SUPPORT OF SCHOOLS NECESSITATES RESPONSIVENESS TO THE PUBLIC.

2. ONE OF THE ROLES OF THE LOCAL MEDIA IS DISSEMINATION OF INFORMATION ABOUT SCHOOLS.

3. THE MEDIA ARE UNBIASED TOWARD PUBLIC EDUCATION.

4. THE MEDIA ARE THE MOST EFFECTIVE MEANS OF COMMUNICATING WITH YOUR AUDIENCE.

5. REPORTERS AND EDITORS ARE PROFESSIONALS WITH JOBS TO DO. YOUR JOB IS TO USE THE MEDIA TO COMMUNICATE INFORMATION ABOUT SCHOOLS.

TRANSPARENCY #5

GENERAL PRINCIPLES IN DEALING WITH THE PRESS

1. BE TRUTHFUL.

2. BE ACCESSIBLE.

3. BE INFORMED.

TRANSPARENCY #6

SPECIFIC PRINCIPLES IN DEALING WITH THE PRESS

1. KNOW YOUR ORGANIZATION.

2. UNDERSTAND YOUR ROLE.

3. KNOW YOUR AUDIENCE.

4. BE INFORMED AND ACCURATE.

5. MAKE YOURSELF AVAILABLE.

TRANSPARENCY #7

THREE TYPES OF RUMORS

1. PIPE DREAMS--USUALLY HARMLESS.

2. WEDGE-DRIVERS--DIVISIVE, MUST BE DEALT WITH QUICKLY.

3. BOGIES--TOO BIZARRE, BUT ALSO TOO EXPLOSIVE.

TRANSPARENCY #8

FOUR STEPS TO EFFECTIVE COMMUNICATION IN A CRISIS

1. ASSEMBLE A TASK FORCE OF KEY INFORMED PERSONNEL.

2. BE CANDID (EVEN IF IT HURTS).

3. TAKE THE INITIATIVE IN DISSEMINATING INFORMATION.

4. FOLLOW UP.

TRANSPARENCY #9

SUGGESTED NEWS RELEASE FORM

YOUR TOWN INDEPENDENT SCHOOL DISTRICT
1234 MAIN STREET
YOUR TOWN, STATE 12345

FOR ADDITIONAL INFORMATION CONTACT:

JODY SMITH 335-6678 (OFFICE)
334-6789 (HOME)

FOR IMMEDIATE RELEASE

OR

ADVANCE RELEASE FOR TUESDAY, (UPCOMING DATE)

YOUR TOWN, STATE--FOURTEEN NEW SCHOOL PRINCIPALS WERE HIRED TODAY IN WHAT HAS BEEN CALLED A MASS HIRING AND FIRING OF SCHOOL ADMINISTRATORS BY THE SUPERINTENDENT OF THE INDEPENDENT SCHOOL DISTRICT, JODY SMITH.

(MORE)

OR 30

TRANSPARENCY #9A

UPDATE

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UO WIND ENSEMBLE PLANS 'WORK-A-THON' IN AREA PARKS APRIL 27-28

NOTE TO ARTS EDITORS: This release updates and corrects that of 4-16-85.

EUGENE -- Members of the University of Oregon Wind Ensemble will put aside their instruments in favor of garden tools during the weekend of April 27-28 for a special fund-raising work-a-thon in Eugene-Springfield area parks.

"Instead of the traditional play-a-thon type of activity, we wanted to give the community something in return for its support," explains Gary Talbert, a senior music performance major and member of the Oregon Wind Ensemble.

"About 40 of us will be mowing, weeding, picking up litter, painting structures and doing minor repairs at several area parks, with a concentrated effort at Hendricks Park in Eugene."

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TRANSPARENCY #10

PREPARING FOR THE PUBLIC MEETING

1. SUPPLY COPIES OF DOCUMENTS TO REPORTERS.

2. BE AVAILABLE FOR QUESTIONS.

3. TRANSLATE.

4. BE AWARE OF OPEN MEETING LAWS.

TRANSPARENCY #11

FOUR STEPS IN PREPARING FOR THE INTERVIEW

1. DEFINE YOUR OBJECTIVE.

2. ANTICIPATE QUESTIONS AND DO YOUR HOMEWORK.

3. PREPARE YOUR ANSWERS.

4. REHEARSE OUT LOUD.

TRANSPARENCY #12

PREPARING FOR THE TELEVISION INTERVIEW

1. KNOW WHAT YOU WANT TO TALK ABOUT. ONE OR TWO BASIC POINTS.

2. PREPARE YOUR ANSWERS. THINK BACKWARDS.

3. REHEARSE OUTLOUD.

4. THINK ABOUT WHERE YOUR INTERVIEW WILL TAKE PLACE.

5. APPEARANCES COUNT.

6. WATCH YOUR POSTURE.

TRANSPARENCY #13

WHAT TELEVISION VIEWERS WILL REMEMBER ABOUT YOU

1. ALL VIEWERS WILL DECIDE IMMEDIATELY WHETHER THEY LIKE YOU.

2. VERY FEW VIEWERS WILL REMEMBER YOUR NAME.

3. VIRTUALLY ALL VIEWERS WILL REMEMBER YOUR AFFILIATION.

4. FEW VIEWERS WILL REMEMBER A SINGLE POINT YOU MAKE.

TRANSPARENCY #14

"15-5-15" RESPONSE FORMULA

1. RESPOND DIRECTLY TO THE QUESTION (15 SECONDS).

2. ADD A TRANSITIONAL STATEMENT (5 SECONDS).

3. CONTINUE WITH A POSITIVE STATEMENT (15 SECONDS).

1. WHAT IS THE DISTRICT'S POLICY REGARDING THE HIRING OF MINORITIES AND WOMEN?

2. WHY ARE SO FEW WOMEN IN THE ADMINISTRATIVE RANKS OF THIS DISTRICT?

3. WHAT IS THIS DISTRICT DOING TO ENSURE ADEQUATE REPRESENTATION OF WOMEN AND MINORITIES IN ADMINISTRATIVE POSITIONS?

TRANSPARENCY #16

Taken from Across the Board magazine, XVIII, December 1981, pg. 40
Original available in UO library.

TRANSPARENCY #17

PROFILE OF SUCCESSFUL PUBLIC RELATIONS PERSONALITY

1. RESPONSE TO TENSION.
2. INDIVIDUAL INITIATIVE.
3. CURIOUSITY AND LEARNING.
4. ENERGY, DRIVE, AND AMBITION.
5. OBJECTIVE THINKING.
6. FLEXIBLE ATTITUDE.
7. SERVICE TO OTHERS.
8. FRIENDLINESS.
9. LACK OF SELF-CONSCIOUSNESS.
10. VERSATILITY.